

Favorite Compositions

FOR THE
PIANOFORTE.

No.		Price.	No.		Price
1.	OESTEN, TH., Gondellied, - - -	\$0 50	35.	KETTEN, H., La Castagnette, - - -	\$0 75
2.	ROSELLEN, H., Trémolo, Reverie, - - -	50	36.	BILLEMA, R., Twittering of the Birds, Op. 48, - - -	75
3.	KUHE, WM., Fen Follet (<i>Will o' the Wisp</i>), - - -	50	37.	LANGE, G., In der Alpenhütte (<i>In the Alpine-Hut</i>), - - -	50
4.	SPINDLER, FR., Frisches Leben (<i>Fresh Life</i>), - - -	50	38.	KETTEN, H., Sérénade Espagnole, - - -	75
5.	LANGE, G., La Séduisante (<i>Enticement</i>), Valse, - - -	60	39.	HITZ, F., Bon Jour (<i>Good Morning</i>), - - -	50
6.	LEDUC, A., La Chatelaine, Valse, - - -	50	40.	" " Bonne Nuit (<i>Good Night</i>), - - -	50
7.	OESTEN, TH., Martha, Fantaisie élégant, - - -	75	41.	TEDESCO, W., The Mill (<i>In der Mühle</i>), - - -	50
8.	" " Maienliebe (<i>Love in May</i>), - - -	50	42.	TOURS, B., By the Brookside (<i>Au bord d'un ruisseau</i>), - - -	50
9.	" " Alpenlieder (<i>Alpine Songs</i>), - - -	50	43.	SPINDLER, F., Schlämmre sües (<i>Sleep sweetly</i>), - - -	50
10.	LANGE, G., Edelweiss (<i>Alpine Flower</i>), Idylle, - - -	50	44.	THOMÉ, F., Badinage (<i>Playfulness</i>), - - -	60
11.	" " Hortensia, Valse brillante, - - -	65	45.	GOUNOD, C., La Colombe (<i>The Dove</i>), Entr'acte, - - -	50
12.	MOZART, W. A., Menuet de l'Opéra Don Juan, - - -	35	46.	LANGE, G., Serenade (Ch. Gounod), - - -	50
13.	BRAUNGARDT, F., Waldesrauschen (<i>Woodland Whispers</i>), - - -	00	47.	" " Walther's Lied, - Op. Weistänche, R. Wagner, - - -	75
14.	JUNGMANN, A., Heimweh, Op. 117, - - -	35	48.	" " Blumenlied (<i>Flower Song</i>), - - -	75
15.	SPINDLER, FR., Wellenspiel (<i>Rippling Waves</i>), - - -	50			
16.	GOUNOD, CHAS., Ave Maria (easy arrangement), - - -	35			
17.	SPINDLER, FR., Polka brillante, Op. 53, - - -	50			
18.	MORLEY, Marquis et Marquise, Gavotte, - - -	35			
19.	SPINDLER, FR., Tannhaeuser March, - - -	50			
20.	BENDEL, F., Auf der Barke (<i>In the Gondola</i>), - - -	50			
21.	MENDELSSOHN, F., Hochzeitsmarsch (<i>Wedding March</i>), - - -	50			
22.	LANGE, G., Aida Fantaisie brillante, - - -	75			
23.	" " Thine Own (<i>Dein Eigen</i>), - - -	50			
24.	SPINDLER, F., Valse Gracieuse, Op. 45, - - -	60			
25.	LANGE, G., Haiderölein (<i>Heather-Rose</i>), - - -	35			
26.	RAVINA, H., Nocturne, Op. 13, - - -	50			
27.	GOLDBECK, R., La Complainte, Op. 33, - - -	50			
28.	LANGE, G., Perles et Diamants, Valse brillante, - - -	75			
29.	HILLER, F., Dudelsack (<i>The Bagpipe</i>), An Imitation, - - -	50			
30.	LANGE, G., Stille Liebe (<i>Silent Love</i>), - - -	60			
31.	SCHMOLL, A., Petit Rouet (<i>Spinning Wheel</i>), - - -	50			
32.	KOWALSKI, H., Roses de Bohême (<i>Valse Brill.</i>), - - -	75			
33.	NICHEUZ, G., Alleluia des Oiseaux (<i>Birdling's Morn'g Song</i>), - - -	50			
34.	THOMAS, A., Gavotte from Opera <i>Mignon</i> , arr. by Bazille, - - -	25			
35.	DURAND, A., Gavotte, - - -	40			

NEW YORK: G. SCHIRMER

35 Union Square, West Side.

Die Meistersinger von Nürnberg.

("Am stillen Herd in Winterszeit")

(By silent hearth in Winter-tide.)

R. WAGNER.

Revised and fingered by

Wm Scharfenberg.

FANTASIE.

GUSTAV LANGE.

INTRODUZIONE.

Allegretto con moto.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, and dynamic markings.

Dynamic markings and instructions include:

- mf* (mezzo-forte) at the beginning of the first system.
- piu f* (piu forte) at the beginning of the second system.
- p ma sempre cresc.* (piano ma sempre crescendo) at the end of the second system.
- cresc. molto.* (crescendo molto) at the end of the third system.
- f* (forte) at the beginning of the fourth system.
- Ped. sempre.* (Pedal sempre) at the end of the fourth system.
- con brio.* (con brio) at the beginning of the fifth system.
- cresc. sempre.* (crescendo sempre) at the end of the fifth system.
- tremolando.* (tremolando) at the end of the fifth system.

The score is marked with asterisks (*) and the word *Ped.* (Pedal) at various points, indicating where the pedal should be used.

accelerando. *a tempo.*

ff *mf*

cresc. *f* *brillante rapido.*

Andantino tranquillo. *cantando.*

p *mf*

cresc. *f* *piu f*

8

mf *cresc. molto.* *f*

mf con anima. *piu f*

cresc. *f con passione.*

a tempo. *riten.* *mf*

pin f *f* *mf*

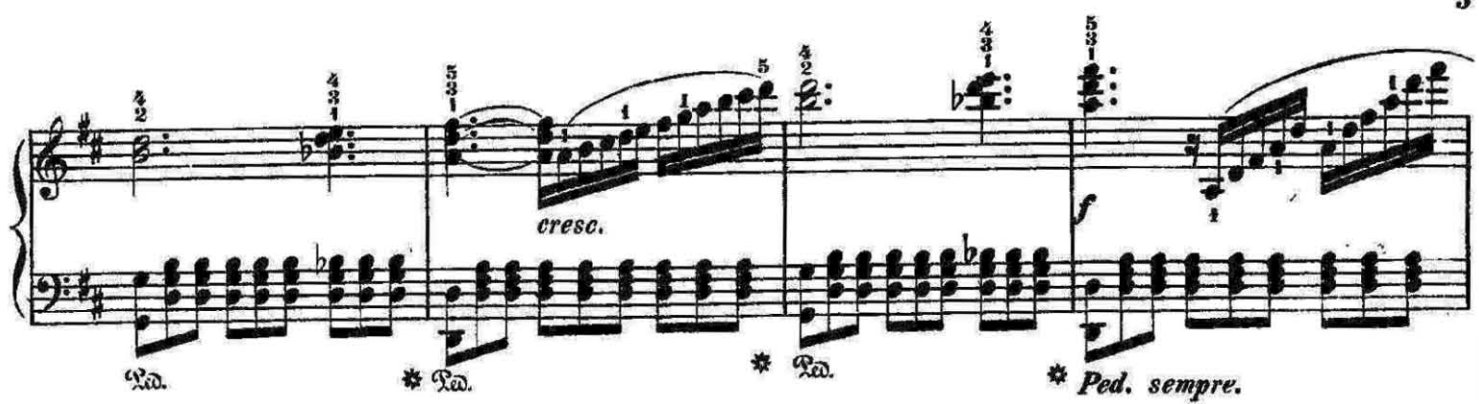
Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. * Re. *

Re. * Re. * Re. * Re. * Re. * Re. *

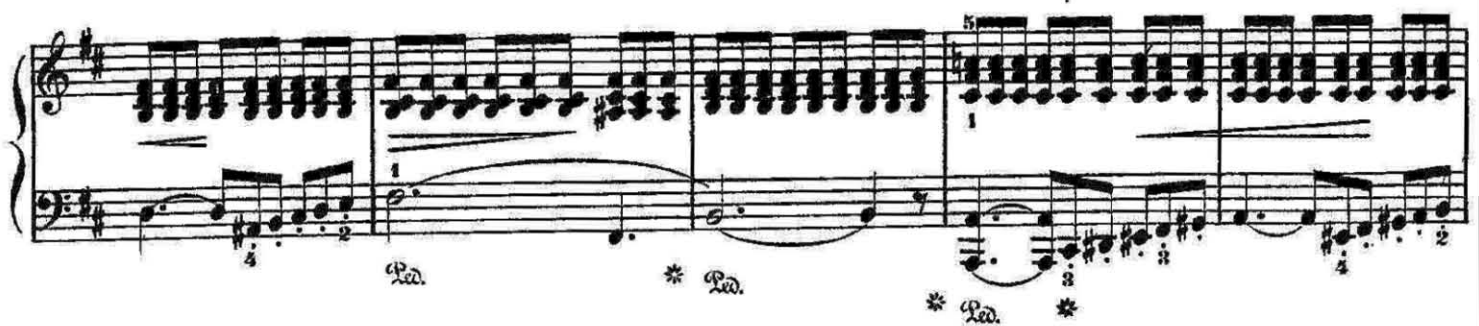
Re. * Re. * Re. * Re. * Re. * Re. *



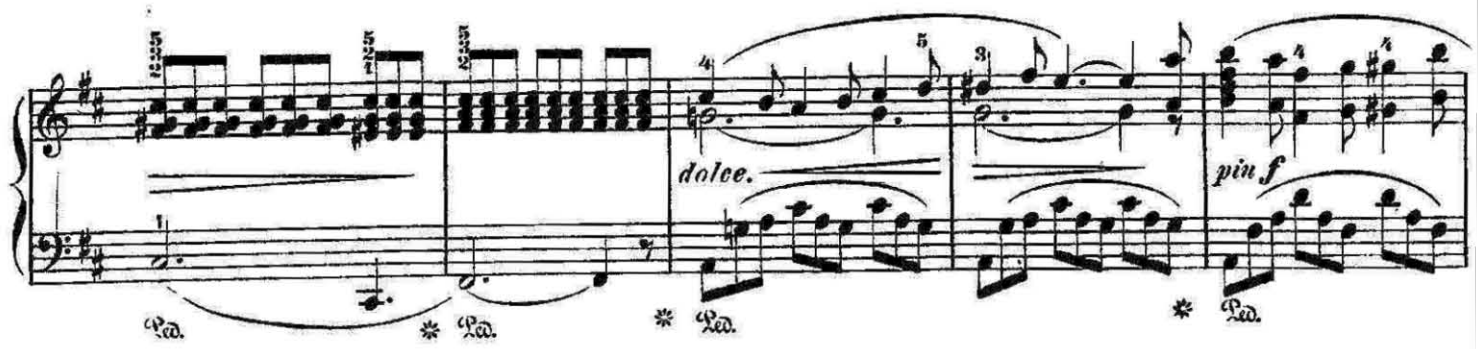
First system of musical notation. The right hand features a melodic line with a crescendo marked *cresc.* and a series of ascending notes. The left hand plays a steady eighth-note accompaniment. Pedal points are indicated by asterisks and the word *Ped.* at the beginning and end of the system. A *Ped. sempre.* instruction is at the end.



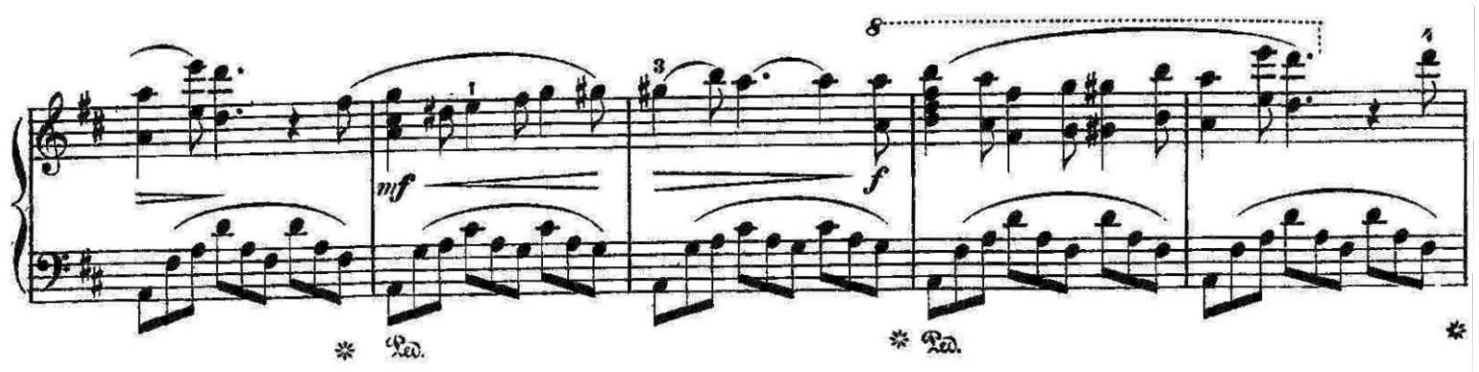
Second system of musical notation. The tempo and mood change to *Piu mosso ed agitato.* The right hand has a more active melodic line with a *ff* (fortissimo) dynamic. The left hand continues with eighth-note accompaniment. Pedal points are marked with asterisks.



Third system of musical notation. The right hand plays a continuous sixteenth-note texture. The left hand has a more melodic line with some rests. Pedal points are marked with asterisks.



Fourth system of musical notation. The right hand has a melodic line with a *dolce.* (dolce) marking. The left hand continues with eighth-note accompaniment. The system ends with a *pin f* (pianissimo) marking. Pedal points are marked with asterisks.



Fifth system of musical notation. The right hand has a melodic line with a *mf* (mezzo-forte) marking. The left hand continues with eighth-note accompaniment. Pedal points are marked with asterisks.

sempre f con fuoco.

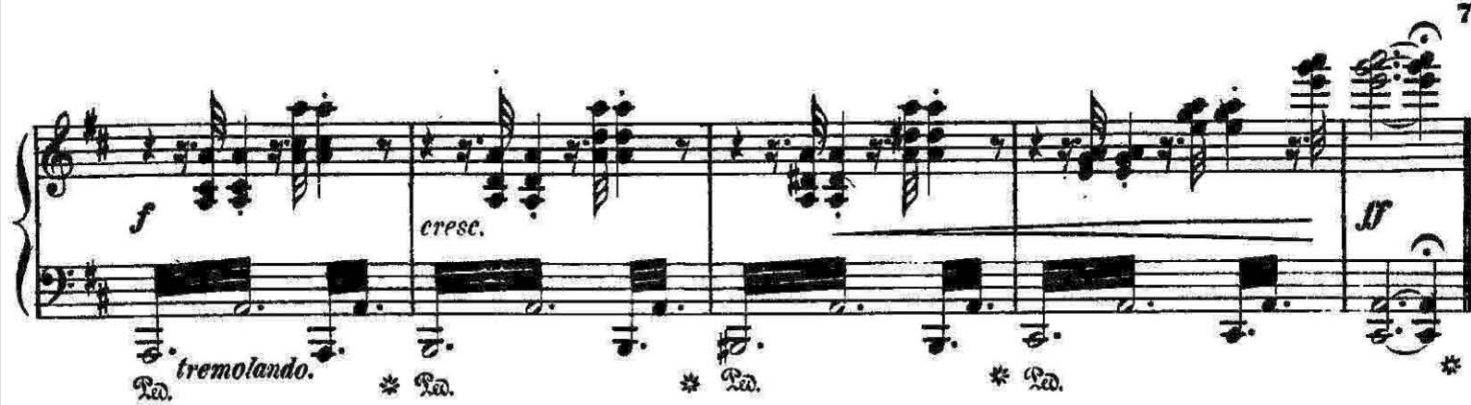
cresc.

ff

cresc.

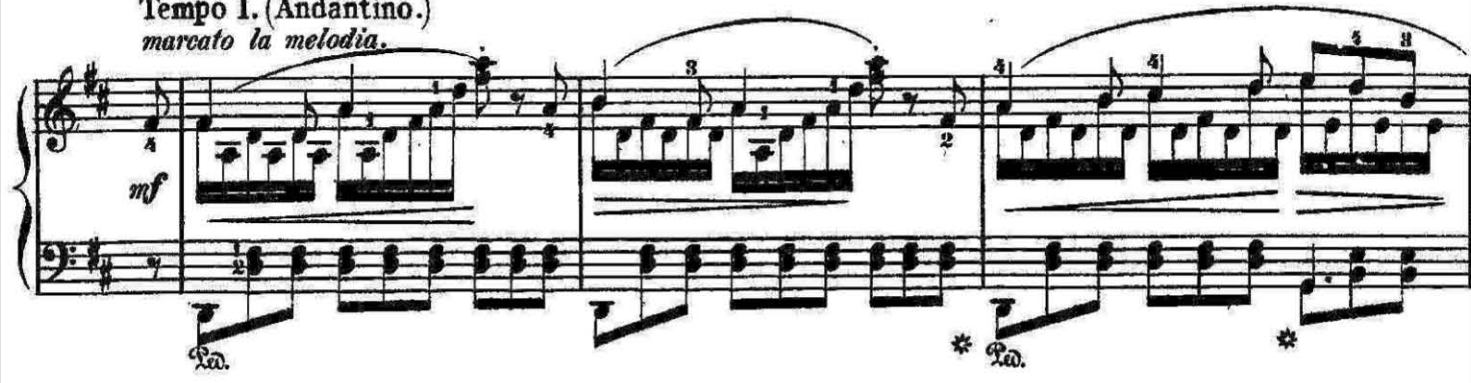
cresc. molto.

The musical score is written for piano on five systems. Each system consists of a grand staff (treble and bass clefs). The key signature is one sharp (F#). The notation includes complex fingerings (1-5) and slurs. The first system is marked *sempre f con fuoco.* and includes a 'Re.' (pedal) marking. The second system is marked *cresc.* and includes a 'Re.' marking. The third system is marked *ff* and includes a 'Re.' marking. The fourth system is marked *cresc.* and includes a 'Re.' marking. The fifth system is marked *cresc. molto.* and includes a 'Re.' marking. The score is punctuated by asterisks (*) at the end of each system.

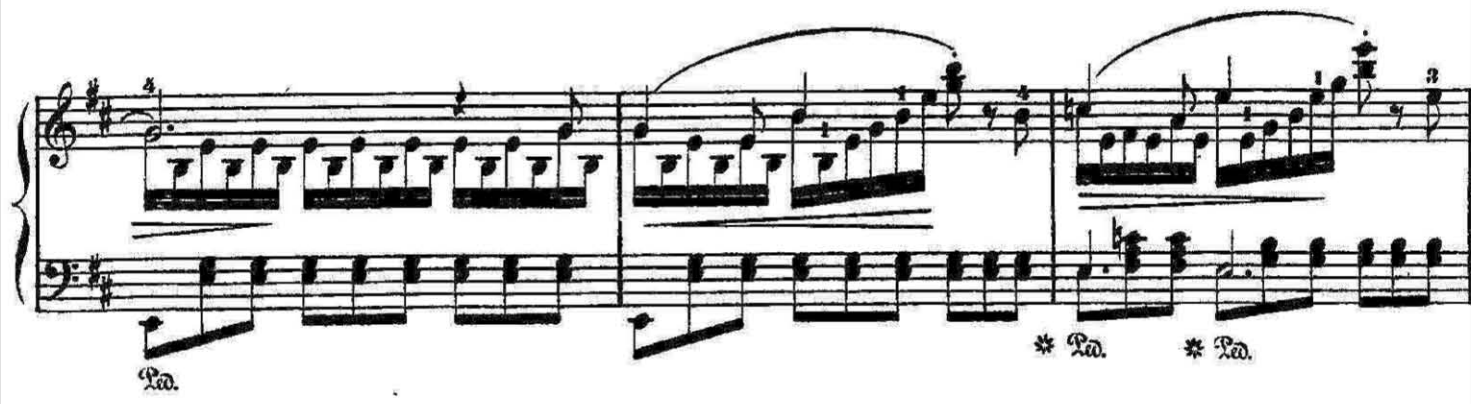


First system of musical notation. The treble clef staff contains a melody with a *f* dynamic marking and a *cresc.* instruction. The bass clef staff features a *tremolando.* pattern. Both staves include asterisks and the letter 'Re' below the notes.

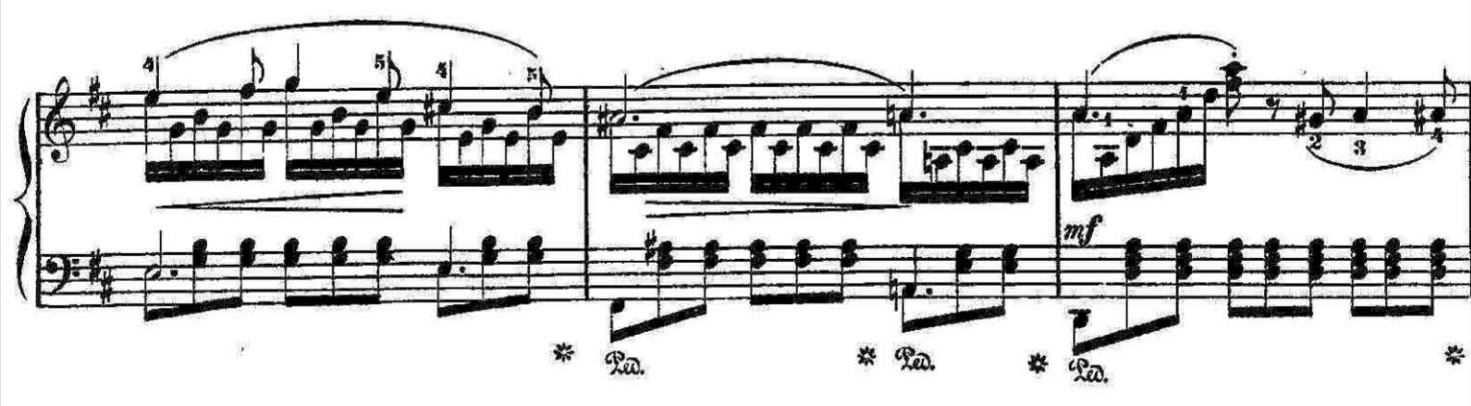
Tempo I. (Andantino.)
marcato la melodia.




Second system of musical notation. The treble clef staff begins with a *mf* dynamic marking and contains a melody with various fingerings (3, 4, 5) and slurs. The bass clef staff has a steady accompaniment. Asterisks and 'Re' are present below the bass staff.



Third system of musical notation. The treble clef staff continues the melody with slurs and fingerings. The bass clef staff maintains the accompaniment. Asterisks and 'Re' are present below the bass staff.



Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *mf* dynamic marking. Asterisks and 'Re' are present below the bass staff.



Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a *cresc. sempre.* instruction. Asterisks and 'Re' are present below the bass staff.

8

f

mf

cresc. sempre e brillante.

f

mf

cresc. molto.

mf dolce.

cresc. molto.

f con passione.

cresc.

ff con fuoco.

a tempo.

rit. dimin.

mf tranquillo.

piu f

cresc.

cresc.

f

cresc. sempre con fuoco ed

** Ped. sempre*

animato.

ff

ff

tremolando.